

Lucy Carie.

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# Andante Religioso

DE  
**F. THOMÉ**  
• OP. 70 •

Transcrit pour  
Violon et Orgue

PAR

## Alexandre GUILMANT

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# ANDANTE RELIGIOSO

de F. THOMÉ

Transcrit pour VIOLON et ORGUE

par A. GUILMANT

VIOLON

Andante 8

*p*

*rit.* Tempo I?

*p*

*rit.* Poco più mosso

*cresc.* *p*

*cresc.*

*rit.* 1 02 rit. 13 4 2

*cresc.*

*con anima* 3 4 1 3 3

*cresc.*

*sans retarder* 3 1 1 4 4 1 4 3 12

*a Tempo* 1 1

*molto rit.* *p* *F* *F*



VOLON

3

Handwritten musical score for "L'Espresso" by Franz Liszt. The score is written on ten staves, each with a treble clef and a key signature of two sharps (F# and C#). The music is characterized by rapid sixteenth-note passages and dynamic markings.

**Staff 1:** Starts with a dynamic marking of *sf* (sforzando) and the instruction *con calore* (with heat). It ends with a *f* (forte) marking.

**Staff 2:** Features the instruction *non legato* (not legato). The lyrics "rit - e - nu - to" are written below the staff.

**Staff 3:** Includes a *p* (piano) marking and the instruction *dolce* (sweetly).

**Staff 4:** Marked *Tempo I<sup>o</sup>* (first tempo). It includes a *rit.* (ritardando) marking and a *pp* (pianissimo) marking.

**Staff 5:** The lyrics "cre - scen - do poco a poco" (increasing a little by a little) are written below the staff.

**Staff 6:** Features a *ff* (fortissimo) marking.

**Staff 7:** Includes a *rit.* (ritardando) marking, a *Tempo I<sup>o</sup>* (first tempo) marking, and a *mf* (mezzo-forte) marking.

**Staff 8:** Features a *dim.* (diminuendo) marking and a *pp* (pianissimo) marking.

**Staff 9:** Ends with a *rit.* (ritardando) marking.

The score is heavily annotated with handwritten numbers (e.g., 1, 2, 3, 4, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and other markings (e.g., *tr* for trills, *1st* for first ending).











I<sup>er</sup> ANDANTE RELIGIOSO

pour Violon et Piano

par Francis THOMÉ. Op. 70

Partie d'Orgue transcrite  
par ALEXANDRE GUILMANT

Indication  
des jeux

RÉCIT: Jeux doux de 8 P.  
(Basson-Hautbois préparé.)

G<sup>d</sup> ORGUE: Flûte harmonique  
et Gambe (ou Montre) de 8 P.

PÉDALE: Bourdons de 16 et de 8 P.

SWELL: Stop. Diap. and  
Open Diap. 8 F<sup>t</sup>.

Prepare GREAT: Clarabella and Gamba  
(or Salicional) 8 F<sup>t</sup>.

PEDAL: Bourdon 16 F<sup>t</sup> and  
Bass Flute 8 F<sup>t</sup>.

Andante.

ORGUE.

Récit.  
Sw. *p e sostenuto.*

Man.

Rit.

Ped

A tempo.

*p*



First system of musical notation, piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features flowing sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of musical notation, piano accompaniment. It continues the piece with similar rhythmic patterns. Performance markings include *Rit.* (Ritardando) and *Tempo 1<sup>o</sup>* (First Tempo). A piano dynamic marking *p* is present in the right hand.

Third system of musical notation, piano accompaniment. The right hand features a melodic line with a *Cresc.* (Crescendo) marking. The left hand has a steady accompaniment. A *Man.* (Mancatura) marking is at the end of the system.

Fourth system of musical notation, piano accompaniment. It includes the vocal line with the lyrics "scen - do." and "do." in the left hand. The piano accompaniment features a *Dim.* (Diminuendo) marking. Other markings include *Rit.*, *Ped.* (Pedal), and a final instruction: "Ajoutez Flûte de 4. Add 4 F! Flute."



*Poco più mosso.*  
*p*

*Poco più mosso.*  
*p* *Sempre dolce.*

*Rit.* *Con anima.*  
*Cresc.*

*Récit. Srv.*  
*Con anima.*  
*G.O.*  
*Suivez.*  
*Cresc.*

*Cresc.*

*Cresc.*

*Sans retarder.*

*Sans retarder.*



Molto rit. A tempo.

G.O.

Récit. Str.

Sempre

G.O.

sostenuto.

sf Con colore.

f

G.O.

Cresc.

Tirasse. Gl to Ped.

Rite

non legato.

ff



nu - to.

Rit.

Récit.  
Srv.

Diminuendo.

poco.

Sans tirasse.  
Ped. Uncoupled.

a

poco.

Rit.

Ritenuto.

Otez la Gambe du G.O.  
Gt. Gamba in.

Récit.  
Srv.

p



Tempo 1<sup>o</sup>

Tempo 1<sup>o</sup>

G.O.

Récit. *pp* Quasi arpa.

Srr.

Cre scen do.

Cre scen do.

Aj. le Basson.

Srr. add Oboe.

poco - a poco.

poco a poco.

Poco ritenuto.

Large.

ff

Large.

Rit.

ff Aj. la Gamba du G. O.

Add G<sup>l</sup> Gamba.

Trasse G<sup>l</sup> to Ped.



Rit. Tempo 1<sup>o</sup>

mf

dim.

Tempo 1<sup>o</sup> Récit sans Basson.  
Str. Oboe in.

Calmato e di - - - mi - - - nuen - - - do.

G.O.

Sans tirasse.  
Ped. Uncoupled.

pp

Otez Fl. 1.  
Str. 4<sup>e</sup> Flute in.

p

Suivez.

Rit.

tr

Rit.

Otez la Gamba.  
pp G<sup>te</sup> Gamba in.

ppp Récit.  
Str.

Pédale.

pp



# ANDANTE RELIGIOSO

FRANCIS THOMÉ

Op. 70.

HARPES.

And.<sup>te</sup> religioso.

**6**

Bos

*rall.*

*p* *dolcissimo.*

**A**

*p subito.*

**B**

*p subito.*

*rall.* *a Tempo.*

*p* *laissez vibrer.*

*a#* *poco cresc.*

*rall.* *Tempo.*

**C** *Poco più mosso..* *rall.*

*pp*

**5** **12**



## HARPES.

Tempo 1<sup>o</sup>

*rall.* **D** 1<sup>re</sup> Vus **E**

**1** **10** *cresc. molto ed animato.* *riten. calmato.* **f**

*p* *f* *p* *f* *dim.*

*rall.* **F** Tempo 1<sup>o</sup>

**2** *p* (1)

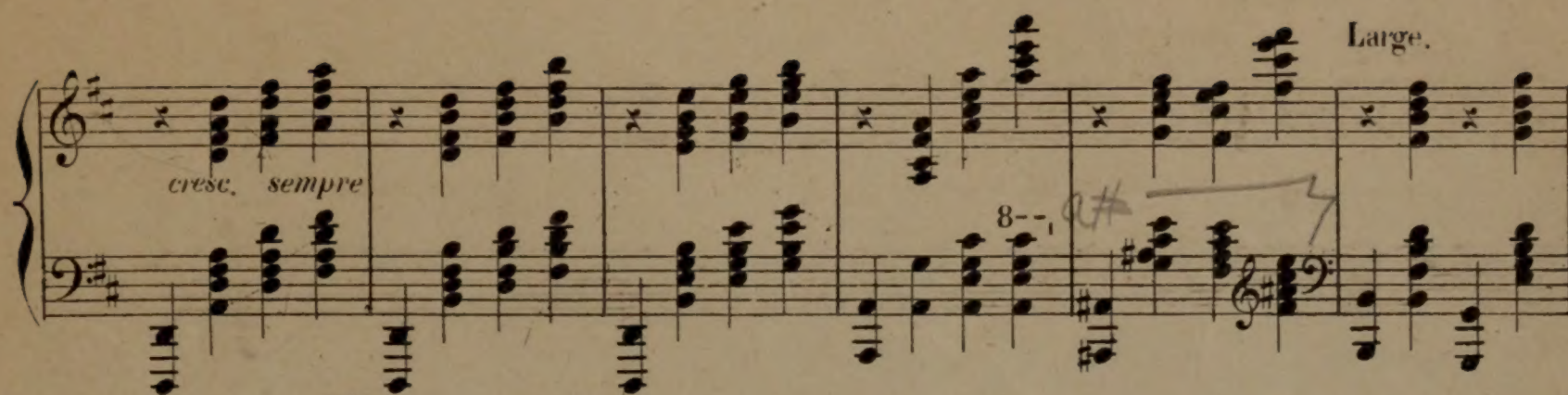
*cresc.* *poco a*

**G** *poco.* *cresc.*

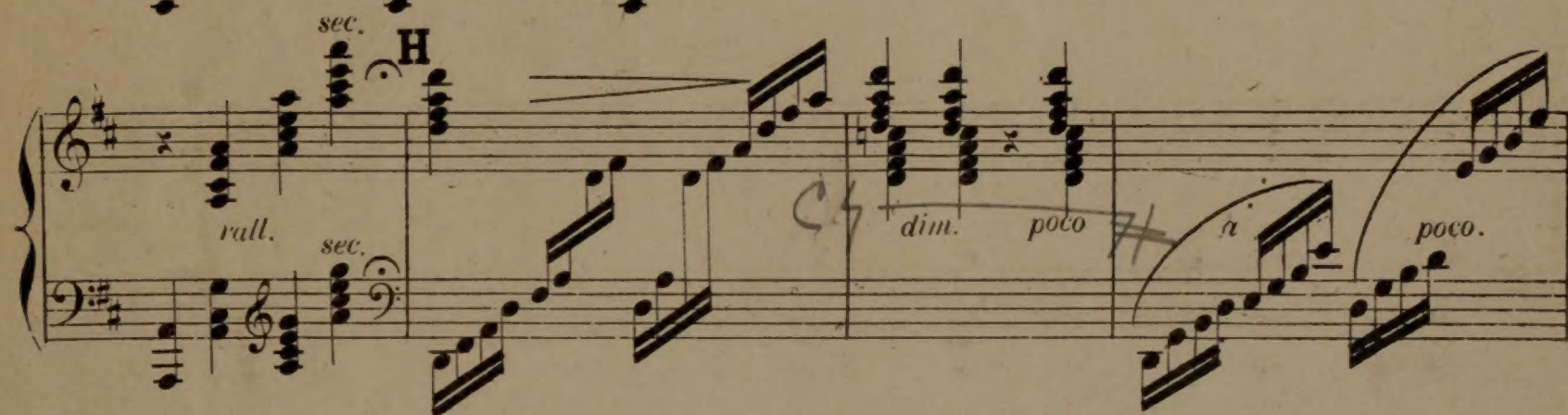
(1) On peut *ad lib* commencer ici  
à jouer la partie de Harpe.



*cresc. sempre* *Large.*



*sec.* *rall.* *sec.* *dim.* *poco* *poco.*



*pp*



*1* *p ma marcato.* *rit*



*p*

